

Journal of the C. G. Jung Foundation
for Analytical Psychology

XXXI:2 Summer 2011

quadrant



Mayan Mask of Death and Rebirth
Tikal, Mexico. 900 AD

Polly Armstrong
Bruce Bond
Robert S. Henderson
Velda Kaune
Jeanne LaVallee
Kathryn Madden
Richard Marranta
Susan Olson

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Cover Art

This Maya mask shows the different stages of life as part of a never ending cycle of human evolution through life and the afterlife as it was understood by the Mayans.

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Submissions

Founded in 1970, *Quadrant* is a bi-annual journal devoted to the presentation of the full spectrum of Jungian psychology. We welcome essays grounded in professional and personal experience which clearly focus on issues of psyche and spirit, matter and body from a Jungian perspective. The major themes of Jung's writings may be explored through archetypal, mythological, or alchemical motifs or images, or in expositions of an historical, cul-

tural, scientific, philosophical, literary, and especially clinical nature. Manuscripts should be accessible to a broad readership inclusive of professionals in the field of Jungian psychology, as well as laypersons, candidates in training, and those interested in Jung in general. Essays should not draw significantly on an author's previously published work, nor should they be submitted simultaneously to other publications.

Manuscript Guidelines

Manuscripts should be typed double-spaced on one side of the page and submitted in electronic format by email attachment to Editor-in-Chief, Kathryn Madden, Ph.D. at Quadrantjournal@aol.com. Articles should not exceed twenty double-spaced pages (approximately 7000 words). Shorter pieces are also considered. Texts of verbal lectures are considered if they are revised to a form appropriate to written text. Please include in your submission an abstract of no more than 100 words, a list of 3-5 key words, and a brief biographical paragraph, including mailing address and email address. Please examine a *Quadrant* issue before submitting your article. Sample articles of *Quadrant* are offered on www.cjungny.org/quadrant.html For a complete indices of past issues of *Quadrant* or to order back issues, go to www.cjungny.org/quadrant_past.html

Authors are responsible for complete references for all work cited. All references cited should be listed alphabetically in a reference section at the end of the essay following APA style. References to Jung's *Collected Works* may be abbreviated to *CW* and should include the name of essay, if pertinent, date of original publication, and paragraph numbers, i.e. para. 362. Authors are responsible for all permissions and fees to quote material under copyright. For submission guidelines of electronic artwork to accompany an accepted manuscript, the author may contact Production Editor, carlotazitreen@mac.com for specific formatting information. Authors who use patients' dreams or other personal material are responsible for obtaining appropriate permission for publication and for adequately disguising the material to protect the patient's identity.

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APA (American Psychological Association) style should be used throughout the entire paper including the Reference section at the end of the paper. If you also include footnotes, place them at the end of the piece in the form of Notes before the Reference section and identify these notes by chronological numbers in the paper. Quotations in the body of the manuscript should be followed by the name of the author, date of publication and page number/s, i.e., (Neumann, 1982, p. 38). In the case of a block quotation, the period goes before the parenthetical reference, i.e.,

I saw the rays that they made like the rays of a stream inward from a many pointed star or the onverging of the lines of a many-sided crystal, but these rays were not of light but of darkness, and the darkness seemed to draw all things into it. Thus I knew that they were weaving a great void that had no shape no form nor boundaries. (Wickes, 1950, p. 245)

References (sample of APA style):

- Agosin, T. (1992). *Psychosis, dreams and mysticism in the clinical domain*. In F. Halligan & Shea (Eds.), *The fires of desire*. New York: Crossroad.
- Boehme, J. (1915). *The aurora*. J. Sparrow (Trans). London: John M. Watkins.
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- Ulanov, A. (1977). Jung and religion: The opposing Self. In Young-Eisendrath, P. & T. Dawson (Eds.), *The Cambridge Companion to Jung*. Cambridge: Cambridge University Press.

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Quadrant also awards a yearly title of Distinguished Poet and Distinguished Artist. These titles are awarded at the discretion of the Editor-

in-Chief from her travels to conferences and lectures and specific gallery viewings. Please do not submit materials for these categories.

Announcing *Quadrant's* New Editorial Board Members

Dr. Erel Shalit, Ph.D. is a Jungian psychoanalyst in Ra'anana, Israel, a training and supervising analyst, and past President of the Israel Society of Analytical Psychology (ISAP). He is Academic Director of the Jungian Analytical Psychotherapy Program at Bar Ilan University. Dr. Shalit has served as liaison person of the International Association of Analytical Psychology (IAAP) with the Jung Society of Bulgaria, including establishing the Jungian Psychotherapy Program in Sofia. Since 2010 he has served as Honorary Secretary of the IAAP Ethics Committee.

He is the author of *The Cycle of Life: Themes and Tales of the Journey* (2011), *Requiem: A Tale of Exile and Return* (2010), *Enemy, Cripple & Beggar: Shadows in the Hero's Path* (2008; a nominee for the 2009 Gradiva Award for Best Theoretical Book, NAAP), *The Hero and His Shadow: Psychopolitical Aspects of Myth and Reality in Israel* (2004), and *The Complex: Path of Transformation from Archetype to Ego* (2002).

Entries and chapters of his appear in Leeming, Madden & Marlan (eds.), *The Encyclopedia of Psychology and Religion* (2010); 'Jerusalem–Archetypal Wholeness, Human Division' in Tom Singer (ed.), *Psyche and the City* (2010); 'Silence is the Center of Feeling' in Rob and Janet Henderson, *Living With Jung: "Interviews" With Jungian Analysts* (2010). He has published articles in *Quadrant* (with James Hall), *The Jung Journal: Psyche and Culture*, *Spring Journal*, *Political Psychology*, *Clinical Supervisor*, *Midstream*, and other professional and cultural journals. He also lectures at institutes, universities, and cultural forums in Israel, Europe, and the United States. www.eshalit.com; <http://erelshalit.blogspot.com/>

Jane Selinske, Ed.D., LCSW, NCPsyA–LP, MT-BC is a licensed Jungian analyst trained at the C.G. Jung Institute of New York, a licensed clinical social worker, a board certified music therapist, and holds certifications in therapeutic art techniques, imagery, and music and spirituality. Dr. Selinske received her Ed.D. from Teachers College, Columbia University and is also a certified teacher and administrator. She has worked in numerous clinical settings, has taught all levels of education and has done workshops, retreats, staff trainings, and group facilitations. She is currently a faculty member of the C. G. Jung Foundation where she is the Board Vice-President of the C.G. Jung Institute of New York where she has been the Director of Training and is currently the Referral Service Coordinator. Dr. Selinske is also on the faculty of the Institute for Expressive Analysis and The Creative Arts Therapy Program at the New School. She has a private practice in New York City and Montclair, NJ.

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From the Editor . . .

As I reflect on the Summer 2011 issue of *Quadrant* (our first ever presented completely online), I find myself thinking about, what in pop culture is known as, “blockbuster season” at the movies. Perhaps it is because I am writing this editorial in the midst of the advertising campaign targeting the pocket money of the millions of adolescent boys and girls (but mostly boys) who attend these movies and buy the related merchandise. I do not mean to say, however, that the issue is replete with articles on psyche and film: in fact, it hasn’t a single one. The articles and other offerings in this *Quadrant* do have in common an interest in examining various aspects of the archetypal and symbolic universe that are revealed to us in C. G. Jung’s personal journeys in and writings about the realm of the unconscious. And this is the real connection to “the movies.” The medium of film is peculiarly adept at exploring psychological depths underlying the surfaces of human consciousness and action. And, while so-called blockbuster movies, with their formulaic structure and excessive reliance upon action and special effects, may not make much nuanced use of this revelatory power, they do share something of significance with their “more serious,” filmic siblings: specifically, their use of the language of images and, in various forms, the phenomena of archetypes. It is on this level that film—even the “blockbuster” variety—finds common ground with the offerings in this issue of *Quadrant*.

Perhaps no newly published work in the field of Jungian thought has attracted more attention than Jung’s own work, called simply *The Red Book*. In “C. G. Jung’s Personal Diary: *The Red Book*,” therapist and author Robert Henderson presents reflections on *The Red Book* gleaned from an interview of Thomas Kirsch, MD. Kirsch—a psychiatrist, Jungian analyst, and academic—was, so to speak, born “into the fold.” His parents, Hilde and James Kirsch, had known Jung personally and were co-founders of LA’s C. G. Jung. James had been privileged to see the original Red Book in a 1929 meeting he had with Jung. Kirsch, himself, had met with Jung three times and, thus, is in a unique position to opine on the significance of the work as part of the overall Jungian opus, and on its importance both to the Jungian community and to lay people. *The Red Book* (so named because of its red leather binding) was a private journal that Jung kept during

a particularly difficult, yet seminal, period in his professional life—shortly after his well-publicized break with mentor, Sigmund Freud. But, Kirsch tells, *The Red Book* actually “contains very little direct unconscious material.” Jung, he goes on to say, “had thoroughly assimilated the material from the black books before transcribing it to *The Red Book*.” These black books (black covered notebooks) were the immediate journal of experiences and visions that Jung experienced during this time (from December 1913 to April 1914) that he described as a “dark night sea journey” or Nekyia. By the time Jung had transcribed these experiences into *The Red Book*, accompanied by his original (and sometimes disturbing) illustrations, images, and mandalas, they had already been filtered through Jung’s huge, synthetic conscious mind. Even so, pouring through *The Red Book* (an exercise Kirsch believes few can do for very long) opens the reader to Jung’s extremely rich, inner life, made visible by his actually paying close attention to and recording the images and fantasies that he experienced during this time. As Jung said, much later, in *Memories, Dreams, Reflections*, the period “when I was pursuing my inner images were the most important in my life . . . It was the prima materia for a lifetime’s work.” Given the importance of this time for Jung, himself, the availability of *The Red Book* has given us a sort of “Hubble telescope” look back into those inner images that were to lead to the development of all of Jung’s important theoretical work. We are grateful to Robert Henderson for giving us, through his interview of Thomas Kirsch, a personal perspective on this profound work.

In “The Impress of Heinrich Zimmer’s Teachings on C. G. Jung’ Profession,” Jeanne La Vallee explores the importance to Jung of the work of Sanskrit scholar and comparative mythologist, Dr. Heinrich Zimmer. The influence of Jung on Zimmer, LaVallee says, has been well established. The influence of Zimmer on Jung, particularly in the field of mandalas and their function, has been less well understood, at least in the English-speaking world. The title of LaVallee’s article is paraphrased from that of a paper entitled, “The Impress of Jung’s Teachings on My Profession,” given by Zimmer to an “audience of members of the Analytical Psychology Club of New York, to the ‘Mahatmas of Manhattan’ as Zimmer called the devotees” of Jung’s work. Evidence for her argument comes from Jung’s writings about Zimmer following his early death in 1943 in which he praises Zimmer’s “intuitive imaginativeness and his foundational knowledge

about the spiritual sources of India.” And, while LaVallee’s claim that Zimmer largely made it possible for Jung “to develop his field of Depth Psychology in theory and practice” may be hyperbole, it is clear from Jung’s writings about his friend that he appreciated and valued greatly his scholarship on Indian mythology. This is seen perhaps nowhere more clearly than in Zimmer’s work on the function of mandala (*Artistic Form and Yoga in the Sacred Images of India*), a device which Jung, himself, used to represent inner states throughout the aforementioned *Red Book* and elsewhere in his more theoretical writings.

In “Wagner Reclaims Gottfried’s Mine-retort: A Jungian Interpretation of Tristan und Isolde,” German language and culture scholar, Velda Kaune, examines alchemical strains within one of the great artistic masterpieces of the 19th century. Richard Wagner’s *Tristan und Isolde* is representative of the composer’s ideal of *Gesamtkunstwerk* (or synthesis of the arts). Wagner not only wrote the libretto and the music, but he also designed the sets, chose the cast, directed, and conducted the work himself. *Tristan* is probably one of the two most cinematic operas ever composed (Wagner’s *Parsifal* being the other one). It is cinematic not because it is filled with panoramic action: it is not. Rather, it is cinematic because it is one of the most psychological and interior of operas (my earlier statement, “[t]he medium of film is peculiarly adept at exploring psychological depths underlying the surfaces of human consciousness and action” is particularly germane here). Most of the “action” has occurred before the curtain opens on Act I. The circumstances that have given rise to the relational state of affairs in the opening act unfold through utterances of the singers, and the interior state of affairs is revealed by the music. Very little actually “happens” visibly on stage, but the atmosphere is fraught with a palpable psychological, spiritual, and erotic tension that unmistakably emanates from the orchestra and from the singers themselves. *Tristan* was such a radical and cutting-edge work that many opera patrons actually fled the theater, scandalized, not so much by what they saw, but what they heard—and, more importantly, how it made them feel. Kaune’s alchemical interpretation of *Tristan* succeeds because of the many opposites longing for conjunction that Wagner presents in his version of the myth—Day and Night, Light and Dark, Death and Life, Loyalty and Betrayal, Love and Hate, Man and Woman, East and West, Consciousness and Unconsciousness, Anima and Animus, *Tristan* and *Isolde*.

In addition to the above-mentioned articles, we are thrilled to be able to mount art in color from *Quadrant's* first designated "Distinguished Artist, 2011." The Editor-in-Chief will now be awarding this title to an artist and a poet once a year for the bi-annual publication of *Quadrant*. [Please read the guidelines for how these titles of distinction are chosen]. These nineteen mandalas were painted by artist Brent Weston in 2011 on rolled roofing material (36" wide). They were painted in response to the cover and contents of my book, *Dark Light of the Soul* (Lindisfarne, 2008). In a letter from the artist, with a disc enclosed, Mr. Weston commented: "Enclosed are images that were inspired by the cover of your book and the words that you wrote. [This is k]ind of obvious when you look at Mandala #1. I will also say that regarding all of the enclosed images, they were created at overlapping intervals. For example, #19 was started around the time of # 8. Yet it was not finished until last. They may be a point of curiosity." I was very impressed to see this artist unfolding, having followed his work since I first encountered his paintings while doing a week-long keynote lecture series at Journeys Into Wholeness in 2005. My response to this mandala series follows his presentation with excerpts from the text of *Dark Light of the Soul* with the purpose of contributing a continuum to the artist's offering.

I further want to introduce to our readers *Quadrant's* Distinguished Poet, 2011, Bruce Bond, who has published numerous collections of poetry and serves as Regents Professor of English at the University of North Texas. Bruce is Poetry Editor for the American Literary Review and a welcome voice to illuminate the articles, authors, and art of our new online edition.

Kathryn Madden, Editor-in-Chief